

## In Route Learnings

## Teach To The Objective

## Monitor Learner Progress

Execute at least eight consecutive small jumps in place sustaining the correct spinal alignment using appropriate abdominal control.

Same as above.

Same as above.

Execute all stationary technique work with constant attention to maintaining good spinal alignment through abdominal control.

Same as above.

Same as above.

Sitting, soles of feet together, contract abdominals and curve lumbar spine. Roll back to farthest point on sitz bones, hold contraction, release arms (do isolated circles, random moves with arms), keep arms up in air and move legs away from floor while sustaining abdominal contraction.

Stress hollow abdomen, abdominals firm, while legs and arms do "nonsense" movements up in air. Sitting contraction.

Is abdominal strength sufficient to hold pelvic tilt (contraction) for duration (4, 8, 16 counts) of exercise?

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<p>4.2 Can the learner execute flexibility techniques in a variety of positions and maintain correct alignment of head, spine, hips and legs?</p>		
<p>Standing in first position, curl the body downward-head leading- to the lowest point possible in a sustained eight count movement; uncurl to return to starting position in eight counts.</p> <p>May be done in second position - turned out-with same expectations.</p>	<p>Stress: slow continuous motion, tighten abdominals as you curl.            -No bouncing.            -Individual variation of stretch.            -Recovery to standing must highlight correct vertical alignment.            Do not fully release the abdominals as you return to standing.            (May be done with four count down/four to return but must be very slow count for stretch.)</p>	<p>Is the alignment maintained in recovery phase?</p> <p>Is fullest stretch reached for each repetition of exercise?</p>
<p>Standing in first position, turned out, execute a flat back forward stretch to horizontal, dropping to lowest point by releasing the back.</p>	<p>Caution: This should NOT be the first flexibility exercise done due to danger from sudden drop and release of weight in the change from flat to round back. (Too sharp for hamstrings to do "cold").            Accompaniment: Select "stretchy" sounding music.            Movement Cues:            -Stress good starting position-alignment.</p>	<p>Is the back flat during first and third phases of exercise?</p> <p>Is alignment correct in each phase of exercise?</p>

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Execute side stretch from second position with twist to drop over the same leg and create a circling sweep across to the other side to recover to standing from side stretch over the opposite leg, while sustaining correct pelvic, hip, knee and ankle	<p>More difficult because of more alignment adjustments within the stretch exercise.</p> <p>Cues:</p> <ul style="list-style-type: none"> <li>-Start side stretch with right arm over to left.</li> <li>-Keep hips in line over feet.</li> <li>-Rotate upper trunk to left so chest faces left leg and fold over and down leg-watch shifting off center to right leg during this drop forward.</li> <li>-Keeping trunk low and close to the thighs, sweep across to right (stress keeping hips aligned and weight on both feet). Chest should be facing the right leg.</li> <li>-Open chest forward, raising left arm overhead in a side stretch to right and complete body circle to rise to vertical starting position, returning left arm to left side in an arc so flow matches finish of vertical standing.</li> </ul>	<p>Is the alignment held throughout?</p> <p>Does the body open to face front clearly in each side stretch.?</p>
5.1 Can the learner remember a combination of locomotor and axial movements four measures long?	Students should have had prior learning of the chosen components so the task is the combination, not learning new steps.	
Practice the following patterns without music:	Demonstrate up to tempo; then slow motion for group walk through.	Is the entire pattern being remembered correctly?
-Walk forward four counts starting left.	Cue: each pivot is 1/4 turn to left.	
-Pivot to lead with right shoulder in line of dance with grapevine step four counts.	Cue: cross foot in front for grapevine.	

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5.2 Can the learner execute a teacher planned four measure (16 count) combination (sequence) with a fall and recovery followed by four slides and four skips-sustaining the tempo and rhythmic accuracy of the accompaniment?

This portion of the phase is to emphasize smooth, continuous fall and recovery motion contrasted with the uneven rhythm of slides and skips that follow.

From a balanced position on both feet, execute a front (split) fall to the right and recover in eight counts (four count down, four up) to the music (measure #1, 2).

Fall and recovery will have been taught previously before putting it in this sequence. Review the technique for safety and clarification of sequence. (see Perf. obj. #2).  
Play the accompaniment at normal speed. Count and demonstrate to the music. Practice with music a maximum of four times.

Is the fall performed correctly and safely?

Is the movement divided so it matches four down and four up?

From recovery position for the front fall (standing on right leg), slide 1 1/2 slides to left-left shoulder leading, followed by 1 1/2 slides to right-right shoulder leading (measure three), completing

Demonstrate clearly the change from side to side slides, emphasize bringing legs and foot together in the slide.  
-Change of direction requires the knees to bend, lowering the center of gravity in order to shift to new direction.  
Skips are done with trunk upright, traveling in a full circle pathway with the four skips.

Are the changes of direction clear?

Are the steps correct?

the phase/4th  
measure with four  
skips in a circle to  
the left, stepping  
onto left leg first  
(i.e., left, right,  
left, right) up to  
tempo and with rhythmic  
clarity with  
accompaniment.

Combine the previous  
two sequences into a  
four measure  
sequence retaining  
the rhythmic  
accuracy and adding  
the continuous  
flow of movement  
of the fall  
contrasted with the  
more staccato slides  
and skips.

Demonstrate the contrast or select student whose work  
is clear to dance for group.  
Review meaning of staccato to apply to slides and skips.  
Note-changes of direction make it harder to remember  
and to execute.

Are the previous two sequences  
blended easily so contrast  
qualities are evident?

- 5.3 Can the learner  
combine the two  
independent four  
measure sequences  
and execute the 5.1  
sequence immediately  
followed by the 5.2  
sequence for the  
same music?

Does the learner remember and  
"mark" an eight measure sequence?

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"MARK" through the two four measure phrases one after the other staying in rhythm with a voice count-measure by measure.

"Mark" is to ease through a sequence, focusing more on memory and less on the qualities. Use music and indicate when to begin and when the phrase should be completed.

"Mark" with music to become accustomed to the need to think and move for eight consecutive measures of music.

Same as above.

Dance the entire eight measure sequence with accompaniment and without a break in continuity.

Repetition is necessary to create a smooth transition from the opening locomotor sequence to the axial movements, followed by the uneven rhythm of locomotor selections.

Is the continuous flow from the beginning of a phrase to the ending of the eight measure?

Dance the eight phrase adding the correct energy/dynamics for every portion of the sequence, while retaining rhythmic accuracy.

This is a culminating practice for performance objective #5.

Is the learner blending all parts of the phrase correctly?

5.4 Can the learner adjust to different and quality music (same meter 4/4) while dancing the complete eight measure phrase?

This is a challenge for dancers and gives additional practice at honing the sequence.

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Challenge your reflexes and repeat the sequence learned earlier to this music which is at a faster tempo.

Stress following the beat and keeping the counts so movement matches the music, measure for measure.

(can use several different styles of music.)

Is the sequence performance synchronized with the music tempo and quality?

### 6.1 Can the learner recognize strong personal rhythmic sense and ability to stay on the beat no matter what the accompaniment (meter, tempo)?

Be alert and anticipate the beginning of each new measure starting the preparation for the movement early enough to hit the downbeat squarely on each measure.

Ready "and" is the cue to help dancers prepare in advance. May be audibly cued by the teacher for every technique, but should gradually withdraw as a prompt by the teacher.

Is the downbeat hit squarely on each measure of movement?

Is there preparation within the body to be "ready" for count #1?

When cues are withdrawn by teacher, is movement accurately on downbeat?

Sense the musical flow accurately enough to "make up lost time" from within one part of a combination to another part.

This can be anticipated by the teacher and cued, but the student is the only one who can adjust the ongoing movements within a movement phrase.

Is there a "give and take" in a phrase of movement?

No matter how much "give and take" has been necessary, does the movement seem to blend well in the musical phrasing?

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### 6.2 Can the learner recognize and use personal abilities to invest movement with specific movement qualities?

Create energy flow in movement sequences that have natural contrasts of tension and relaxation, as opposed to mechanical performance of each task.

Energy contrasts can be highlighted when introducing a new movement or sequence. Students who have the special flair for dynamics must be identified and encouraged.

Does the movement sequence have some very special and personalized qualities?

Recognize strengths and weaknesses in articulating movement qualities (swing, sustained, percussive, etc.) and work to diminish weaknesses.

Provide clear cues as to the feeling to be experienced when executing specific qualities. Reinforce when done correctly. Recognition is within the student and the power to change the range of experience abilities is within the student, with encouragement from the teacher.

Is extra effort to eliminate weaknesses obvious?

### 6.3 Can the learner use turn out and parallel (hip joint rotation) consistently and correctly?

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Recognize turnout/  
parallel when used  
in a demonstration  
before instructor  
has cued this position.

Keen observation is encouraged during any demonstration.  
Students may be asked to determine orally whether turn out  
or parallel position has been used.

Is oral response correct?  
(related to turnout/parallel.)

Hold the equal  
outward rotation of  
the hip for all  
techniques where  
applicable, both in  
center and traveling.

Consistently cue to have legs turned out equally, whether  
working in the center of the floor or traveling.

Is turn out consistent where  
applicable?

Once technique has  
been learned, the  
correct position is  
assumed prior to  
specific verbal cue  
from the teacher.

Does student assume the correct  
readiness preparation position?

7.1 Can the learner  
identify techniques  
and skills in video/  
films or concerts  
that are similar to  
(a) basic locomotor  
skills and (b) axial  
skills being learned  
in dance class?

Need paper and pencils.

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Watch the video of a dance performed by professionals identify at least five locomotor skills you have learned in class that are also seen in the film. Keep a list of the items you see and be prepared to describe the action at the time the step was being done.

Review what locomotor means and which skills have been learned in class. Play one dance film that is vigorous and representative of the technique of class, (e.g., Mercuric Tidings, Paul Taylor). Take up papers, or use answers to generate new interest in verbal discussion. Discuss observations such as speed at at which steps were done, combinations of steps observed, etc.

Are the five locomotor skills correctly identified?

Watch the video again and remember at least three (# would vary depending upon film available) axial movements in the same dance and be able to describe them orally to another person.

Review axial and the movement done to date in class (stationary movements - turning, twisting, fall and recovery). Show film. Pause - so students can exchange results.

Are students able to respond to one another?

Describe one axial movement you saw in the film you would like to learn in class.

Randomly sample for response. Simplify the one movement response that is most popular and teach it to the entire class immediately.

Are the students realistic as to selecting skills that are within their skills range?

7.2 Can the learner describe and/or show at least three different body designs (motifs) seen in the video?

After viewing a different video, demonstrate at least three different body designs that were most prominent in the video.

Review Motif (design) = curved lines, angles, etc. Stress clarity of line in each pose, whether curved or angular design. Organization of the group is important so you can see that each response is different.

Are there three designs shown?

Are designs clear?

After viewing still another video, describe at least three different body designs (motifs) that were most prominent in the video.

Probe the description for where in the film it occurred. Probe for clarity of verbal description.

Is description clear?

7.3 Can the learner follow one dancer throughout the film and "catalogue" the variations in speed, body design, and energy/dynamics required of that performer for the entire time he/she is onstage?

Prior to asking student to do this independently, the teacher needs to "walk the students through" a sample portion of a dance identifying examples of speed, body design, energy/dynamics.

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Watch one minute of a dance film and follow one dancer's use of energy/dynamics closely enough to be able to describe it to another person.

Clarify energy/dynamics factors prior to showing films; draw clear examples from classwork.

After video, students share information with a peer.

Similar format is appropriate for each of the three factors listed in en route learning 7.3.

Ask students to recall all three factors for designated length of time, gradually increasing to the whole dance.

7.4 After viewing a video/concert or film (whichever is appropriate here), Can the learner describe the extensiveness of the practicing/rehearsal necessary and/or the amount of technique skill required to be a professional dancer?

Compare the difficulty you have had learning to do skills smoothly with the obvious ease of a professional performer and describe, in writing, what you find most awesome about a professional performer's skills.

Based on the degree of difficulty students personally experience in their own technique and performance efforts, comparison will be made and this is a judgment based on personal experience.

As a background against which students can make judgments, describe the usual course of training (10 yr) and apprenticeships required prior to being a member of a well known performing company.

Is there a response by each student?

Are responses relevant to classwork and the film?

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8.1 Can the learner select and execute at least four different body designs that are typical of the sport of baseball?

Use an in-season sport here preferably.

Individually form the group agreed upon pose that is typical (of baseball) e.g., catcher's stance.

Discuss angles, compared with curved lines, creating tension to hold the pose firm.

The pose representative of a catcher's stance, using appropriate curved and angular lines?

Determine from what direction the pose would be best seen so important angles and curved lines are visible to the viewer.

Discuss sight lines briefly: profile vs. head on vs. rear view.  
Stress: "picture worth 1,000 words" so instant recognition is needed.

Is facing for pose appropriate for pose visibility?

Choose and execute three other poses that are typical of the sport of baseball. Practice each pose for correct design and facing in relation to a viewer.

Number the designs one through four. Call for #1 - all show first design. Generalize comment about tension and looseness in holding the pose.  
Go quickly from one to the next, and identify the pose in a soft voice to the student. Check for accuracy. (i.e., do you match student's intent?) Same procedure for #2, 3, 4 designs.

Is each design clearly visible?

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Choose one of the following sports (tennis, basketball, volleyball, track) and select and execute at least four different body designs that are typical of that sport.

Teacher guides by circulating and asking clarifying questions such as: "Is the arm bent or straight? Are the legs parallel? What part of the design do you want me to see?"

Same procedure can be followed to explore each of the other three sources.

Instead of focusing only on the design factor, shift to energy typical in select movements and clarify the dynamics - sustained, vibratory, etc. Another option is to develop the aspect of time, meaning duration and rate of speed. For example, when students select typical movement passages that reflect the key topic, they will consider the length of time (duration) - very brief, long, etc. - an action takes, typical pulse and rate of speed at which movement should be performed. Obviously, if you change the focus the En Route Learning has to be adjusted to reflect that shift.

Are the four designs clear and representative of the selected sport?

8.2 Can the learner combine at least four motifs and movement passages, representing a topic selected from teacher supplied options, and put them in a performance sequence with a beginning, middle and an ending?

Students will have previously practiced selecting motifs and movement passages and have been guided by the instructor in putting movements in a satisfying order (chronological in the game, slow to fast, fast to slow, high to low, low to high, etc.).

In a ten minute working period, select and practice your movement

Independent work is to practice and determine choice of designs and movements. Teacher circulates and gives help when sought or provides clarifying questions for individual students (see 8.1 4th paragraph).

Is student working alone?

Is product organized in a planned sequence?

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designs and movement passages, numbering motifs 1-4 in the order in which they will be performed, and link together the four movements in that order - so movements do not stop.

Number your four motifs/passages in the order in which they will be performed. Practice chaining the movements together.

Count your basic pulse as a softly audible accompaniment for your study.

Clarify the beginning and ending of the study by remaining still for at least five seconds before starting movement and five seconds before breaking from final pose.

Teacher becomes the coach, asking clarifying questions about starting position clarity, energy/dynamics contrast or similarity each student is trying to show. Include Time factors and pulse- (Can student count out what is being performed?), duration - does it take as much time and space each time it is performed? etc.

What is total number of pulses? Match duration with a stopwatch or your own watch at least three consecutive times for consistency.

Stress importance of getting self set to begin and of putting the punctuation (period) at the end of the movement phrase so the thought is completed. Parallel the importance of the "movement punctuation" with that of a theme they must have written in another class.

Is study becoming refined in terms of Time, Space and Energy factors?

Is movement study consistent in tempo and duration?

Is the beginning and ending clear with at least a five second pause of non-movement?

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Show where the middle of your study (movement passage) is by clearly executing the dynamics/energy contrast or intensity that is most appropriate.

Parallel structure of movement phrase with that of a story. Sometimes important points come at beginning, directly in middle or a little before or after the middle. Same is true of movement passage.  
Stress: Ways to show this in movement are to--  
have a held position - no motion  
an explosive energy  
building of tension, speed and movement to a certain point.  
a fading away of tension/dynamics.

Is the use of dynamics tools clear in determining the middle of study?

With a partner, show your movement phrase (one person move; one watch) two times in a row clearly showing the beginning, middle, ending of study. Partner describes the sequence and structure to the choreographer and what movement clues were given to help viewer decide. Flip flop "jobs".

Check to see if they can determine what structure was planned for in their own studies. Probe with questions - Why?, How?, etc. if unclear.  
Encourage a dialogue between the doer and the viewer in exchanging the observed and planned for information. (Tends to increase "ways of seeing" if students can concentrate and stay on task.)

Is there a plan that is identifiable by the observer?

Does student verbalize what has been observed?

Does choreographer share plan verbally?

- 9.1 Can the learner define and describe the six movement qualities practiced in class in prior lessons?

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## Monitor Learner Progress

Given a list of terms, take a paper and pencil test to complete the information.

Paper and pencil test: appropriate format.  
(swinging, sustained, percussive, vibratory, etc.)

Is the student able to complete the task accurately?

Draw from a hat, an individual slip(s) of paper containing one movement quality. Give 3-5 minutes of independent practice time in class, demonstrate the movement quality on that slip of paper in a clear, correct movement that can be repeated as often as necessary.

This format provides an opportunity to combine cognitive understanding with motor response. Teacher organization of group(s) is essential so there is little waiting time and maximum opportunity to draw at least three different slips of paper.

Is the response in movement correct?

9.2 Can the learner describe orally, in writing and/or in motion with 70% accuracy terms selected from daily work: parallel, turned out, fall and recovery, axial, locomotor, flow, downbeat, alignment (vertical-static), flexibility, motif/design?

This provides an array of options for doing student assessment-written, motion, oral response. Stress using all of these options during the course.

## En Route Learnings

Open your envelope and study the terms inside. Select, to perform, one movement for each term. Practice these movements in the time provided until called upon to demonstrate. Your answer will represent each of the three terms.

## Teach To The Objective

Instructions to students:

You have been given a slip of paper in a sealed envelope. On the signal, open the envelope and memorize the three terms on your slip of paper. Choose a basic movement from class experiences that will represent each of the terms. Practice these movements until you are certain the movement matches the term absolutely clearly. On the signal, you will show me.

Teacher needs to circulate to be sure students are following instructions. Ask questions of students to clarify the task.

## Monitor Learner Progress

Is response correct?

## GLOSSARY OF DANCE TERMS FOR LESSON DEVELOPMENT

- Hop-** Even rhythm locomotor movement. Weight transfer from one foot to the same foot. Awkward and cumbersome to hop repetitively on the same foot for more than three or four times consecutively, e.g., weight on left foot, push up into air from left and land on the left foot.
- Leap-** Even rhythm locomotor movement resulting in aerial movement. Weight transfer from one foot to the other. Trunk is carried upright, arms usually used in opposition to the leading leg.. Usually performed forward traveling through space. May be done sideways. Softness of landing needs to be stressed by correct alignment of hip, knee and ankle in flexion/extension and the usual outward rotation of the legs for push off, aerial position and landing.
- Percussive-** Sudden, direct, bound, stoppable movement, e.g., punch, jab, contract, jump and stop.
- Run-** Even rhythm locomotor pattern weight transfer from one foot to the other. Executed quickly enough so there is a moment of total non-support (aerial) before the weight transfer is complete. Can be done in any direction; sideways necessitates a grapevine or crossover pattern; at any safe speed.
- Skip-** Uneven rhythm locomotor movement. Combines a walk (step forward) and a hop. The step (preparation for push off) is given a longer rhythm than the actual hop (aerial). Alternates leading leg on each repetition. May be done to quick light music, resulting in a skimming over the floor. If done to slower, more energetic music, more emphasis can occur on the elevated (aerial) part of the movement. The more height gained away from the floor, the more there must be emphasis on soft and safe landings through correct alignment of joints in lower extremities.
- Slide-** Uneven rhythm locomotor movement. Usually done sideways. Step left to left side, bring right foot beside the left and quickly shift weight onto the right foot (freeing the left to reach out to left side again). May be cued: slide-together, slide-together; or side-change, side-change, etc. More time is given to the sideways preparation step than to the replacing weight onto the right foot. As you increase speed of weight change, the right leg almost cuts out the left from under the body.
- Staccato-** Quick, sudden, sharp and light movements, e.g., raindrops rebounding from a surface in a hard rain.

## Glossary cont'd

- Step Hop- Even rhythm locomotor movement. Combines a walk (step forward) with a simple hop. Cued as: step-hop; step-hop; step-hop. Alternates leading legs for each repetition. Must be careful to keep even rhythm when executing continuous step hops.
- Suspension- A transitory moment in a movement where the body is momentarily arrested as it moves through the arc from imbalance to balance to imbalance. The body is at the peak of an effort to resist gravity, e.g., the very top of a leap-the moment just before you give in to gravity in a fall, or come down after an elevation.
- Sustained- Continuous, ongoing, bound and direct movement. No apparent start or stop to the movement or energy flow, e.g., extending the arm slowly to the side, fingertips leading, from bent position, stretching in one direction.
- Swinging- A cycle of movement that starts lifted, then gives in to gravity-accelerating as it does so, finishing with a loss in momentum as movement decelerates, e.g., pendulum on clock, Humphrey-Limon fall and recovery.
- Vibratory- Rapidly repeated bursts of quick and percussive movements, e.g., jitter, shiver.
- Walk- Even rhythm locomotor pattern, weight transfer from one foot to the other. May be done in any direction using different body facings.



## RECREATIONAL DANCE UNIT

Social/Recreational, Folk and Square dance are lifetime, coeducational dance forms which involve social interaction, history, culture and fun. Participation ranges from informal recreational and social gatherings, to club activities, to holidays, celebrations and specialized exhibitions and contests. All these dance forms can contribute to fitness, coordination and poise.

The objectives for the unit in Recreational Dance reflect that secondary school dancers need tremendous variety in dance materials and have the capability for assuming some leadership roles when properly prepared for such tasks. The energy and attitude for success with which each teacher greets and conducts every class is essential to the acceptance of recreational dance as a viable, fun form of physical activity. Included in this unit are (1) solo dances, (2) social dances and (3) folk and square dances. This unit also includes a section on recommendations for preparing a unit and teaching cues.

The materials indicated in the objectives have been developed so the teacher may select those with which there is comfort and familiarity, as well as availability of necessary materials. This should mean that every recreational dance lesson is not a carbon copy of that of every other teacher in the state. Beginning units of instruction, as well as daily lessons, with solo dances often breaks the ice and provides students with an opportunity to gain body control, rhythmical accuracy, and comfort and self esteem in their own movements before moving to more complex interactions with a partner or in groups. It is incumbent upon each teacher to buy/order dance records just as one buys basketballs, tennis balls and nets for various sports.

The music for dance materials in your school must grow beyond a single set of records. Variety of music and dances is the key to continued success in teaching one or more

units of recreational dance. (See Appendix at the end of unit for teaching cues and a sample one week lesson plan).

### Key Reference

Harris, J., A. Pittman, and M. Waller *Dance a While*. N.Y.: Macmillan Publishing Company. 1988.

Kraus, R. *Folk Dancing*, N.Y.: Macmillan Publishing Company. 1962

Hipps, R.H. and W. Chappell *Worlds of Fun*. Nashville, TN: Audiovisual Services, United Methodist Board of Education. 1970

### Key Recording References:

Educational Activities, Inc.  
Post Office Box 392  
Freeport, New York 11520

Folkraft Records  
Post Office Box 1363  
San Antonio, TX 78295-1363

RCA Victor Education Dept. 3  
155 East 24th Street  
New York, New York 10010

Kimbo-USA Records  
Box 55  
Deal, New Jersey 07723

**Grade/Level:** Secondary

**Concept/Activity:** Recreational Dance (Big Circle, Square Dance, Longways Dance, International Folk Dance, Novelty Dance)

**Performance Objectives:** The learner will be able to:

1. Respond accurately to the underlying beat in all musical accompaniment.
2. Perform correctly and consistently to the accompaniment, in a variety of formations, the following dance steps: grand right and left, ladies chain, right and left through, and partner swing.
3. Execute correctly and consistently the grapevine step, polka, skip, step hop, schottische, sliding step, step draw, step swing, waltz, waltz balance, three step turn and two step in a variety of dances according to the demands of the specific dances.
4. Execute the dance steps Charleston, cha cha, lindy or shag and their variations correctly in specified dance forms and dances.
5. Work cooperatively in partner and group dances in order to achieve shared success.
6. Lead a dance for a small group (16 minimum) by calling the dance figures to be done in sequence using good musical phrasing as the dance is progressing.
7. Apply correctly at least one element of style associated with each of the following: Longways dance, Big Circle dance, Square dance, Novelty dance, and International folk dance.

**En Route Learnings**

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**Monitor Learner Progress**

1.1 Can the learner move on the downbeat of each measure of any style of 3/4 or 4/4 music used as accompaniment?

Does the learner leave the correct number of unaccented beats between downbeats when moving only on the downbeat?

After listening to the accompaniment once through, on the next repetition of the music, can the learner tap the fingers of one hand into the other on the most heavily accented beat of each series of beats heard?

- Listen for practice one phrase.
- Describe the down beat (teacher).
- Walk through and talk through a sample together.
- Using same music, let students respond with hand tapping.
- Change music selection - (use 3/4 or 4/4 to test again.)
- Explain why this skill is so important.
- Remind students that the pauses and intervals between the beats will be the same length each time.

Does the learner tap the downbeat accurately?

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Can the learner, with eyes closed, listen to each musical selection and begin to step on the downbeat of each measure continuing an accurate rhythm while walking in place?

- As soon as you can determine the precise downbeat, begin to step in place on that beat, continuing until you are cued to stop.
- Vary the meter of the musical selection, or use the same music.
- The purpose of closing the eyes is to rule out copying as much as possible.

Does the learner walk the downbeat accurately?

Does the learner step the downbeat in place accurately with eyes closed?

### 1.2 Can the learner determine the underlying beat accurately?

After listening to the accompaniment once through, on the next repetition, can the learner tap the fingers of one hand into the other to show the evenly spaced underlying beat?

- Listen, for practice to one phrase.
- Describe the underlying beat (teacher).
- Walk the underlying beat and talk it, "1-2-3-4", or "1-2-3."
- Using same music, let students respond by tapping one hand into the other hand.
- Change music selection to test again.
- Explain why this skill is important (keeping up with the music and being able to have partners or groups keeping the same rhythm to the music).

Does the learner indicate the correct number of evenly spaced beats in each unit of music in 3/4 or 4/4 meter?

Does the learner tap the underlying beat correctly?

After listening to new accompaniment, can the learner tap the underlying beat into the other hand with the eyes closed?

- Eyes should be closed, learners may be seated or standing, which ever is most appropriate for this point in class.
- Learners should be encouraged to start tapping the fingers responding to the underlying beat as soon as it is recognized.

Does the learner tap the underlying beat correctly with the eyes closed?

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## Monitor Learner Progress

Can the learner easily recognize the underlying beat and travel about the room walking in step to each underlying beat?

- Encourage listening first, moving feet in place for several beats, and then traveling about the room.
- Teacher needs to use both slow and fast music as well as anything that has dotted rhythm to check the students for accuracy.
- With faster music, students may listen to (or key into) the melody and not have the steady, underlying beat. The same is true for a dotted rhythm.

Does the learner use a walking step accurately on the underlying beat to any selection of music?

### 1.3 Can the learner determine both the underlying beat and the downbeat in each measure of music and also in successive music measures?

After listening to the accompaniment for several measures, can the learner walk on the underlying beat while tapping the fingers of one hand into the other on each downbeat?

- Listen to the music to "feel the pulse".
- Travel, using a walking step to match the underlying beat.
- Add the recognition of the downbeat by tapping the downbeat with fingers of one hand into the opposite hand.
- Keep moving about the room and continue to indicate both beats simultaneously and accurately.

Does the learner show the correct number of lightly accented beats (underlying beat) and heavily accented beats within a four or eight measure phrase?

Does the learner show consistent accuracy in walking on the underlying beat while tapping the downbeat with one hand into the other?

After listening to the accompaniment, upon the teacher's cue, can the learner walk the underlying beat and tap the downbeat for one eight measure phrase correctly?

- Teacher starts the group at the beginning of a phrase and says, "stop", at the end of the eight measure phrase.
- After several "tests", Teacher can cue the original music verbally as a reinforcement for learners, demonstrating the correct answer.
- Students who finish ahead of the designated eight measure phrase should be monitored closely on successive repetitions of this task.

Do the learners, given the starting point/cue, complete the eight measures at the appropriate place in the music?

## En Route Learnings

## Teach To The Objective

## Monitor Learner Progress

- 1.4 Can the learner respond to the downbeat and underlying beat accurately using specified basic dance steps alone or in simple repetitive combinations (step hop, schottische, skip, slide, grapevine, waltz, three step turn, step draw, step swing)?

Does the learner apply the selected dance steps to the underlying beat accurately? (starts on the downbeat and stays with the underlying beat throughout)

After hearing the combination of steps described and listening to the music selection, can the learner relate the pattern followed by 4 step hops, repeating the pattern over and over again) accurately to the down beat and underlying beat?

- Listen to the music (4/4 is recommend for all steps that follow until indicated).
- Find the underlying beat and down beat and (8 walks mark then in place.
- Starting on the downbeat, walk 8 steps, pause 8 counts; repeat sequence 4 times.
- Starting with the downbeat, step hop 4 times, pauses 8 counts; repeat 4 times.
- Starting with the downbeat walk 8 counts; followed by 4 step hops; repeat the pattern continuously traveling around the room.

Does the learner execute the designated locomotor pattern (8 walks, 4 step hops; repeated) with correct use of the downbeat and the underlying beat?

Other combinations for 4/4 meter music:

- 2 schottische then 4 step hops (takes 4 measures of 4/4).
- Start to the left side on left foot, 2 complete grapevine steps (side, cross front, side, cross back) (2 measures) then 4 step hops in one complete small circle counter-clockwise (CCW) to left, should finish with left foot free to start pattern again.
- 4 sliding steps then 4 skips (4 measures for total combination)
- Starting Right: step draw to right (count 1 = step, count 2 - 3 = draw left foot to right; count 4 = shift weight to left foot). Repeat to opposite side (start step draw to left on left foot).
- These combinations can be interchanged and/or combined depending upon the ability of the group to sequence different dance steps and on the musical sense that each combination makes (should last 4, 8, or 16 measures). Use different pieces of music and have group practice combinations on different days.

- 1.5 Can the learner and a partner, or small group, respond accurately and cooperatively to the downbeat and underlying beat using specified basic dance steps (see 1.4 for list)?

Does the learner work cooperatively and accurately with a partner or small group in applying basic dance steps to the downbeat and underlying beat?

## En Route Learnings

## Teach To The Objective

## Monitor Learner Progress

- |   |   |  |
|---|---|--|
| <b>1.5A</b> Can the learner, with a partner, work accurately and cooperatively with the downbeat and underlying beat to dance, in unison, a repetitive phrase of 4 step hops followed by 8 walking steps? | <ul style="list-style-type: none"><li>- (4/4 music) Stand beside each other (need not be male/female).</li><li>- Listen to music.</li><li>- Gently clap or tap the downbeat/ underlying beat to check that you both hear the same beat (keep working until you can agree on the beat).</li><li>- Traveling in a forward direction, starting on the downbeat, dance in unison 4 step hops, (2 measures) and then pause for 2 measures; Repeat pattern four times.</li><li>- In pairs, traveling in the Line of Dance (CCW in the room), dance the following pattern in unison for eight repetitions: 4 step hops, 8 walks (one pattern takes 4 measures).</li><li>- For other combinations for 4/4 meter refer to 1.4 options.</li></ul> | <p>Does the learner work in unison with a partner accurately and cooperatively to correctly dance a specific locomotor phrase using the downbeat and underlying beat?</p>                          |
| <b>1.5B</b> Can the learner, with a partner, dance a locomotor sequence(4 step hops, 8 walks) in a spatial pattern, designating moving away and toward each other within the pattern?                     | <ul style="list-style-type: none"><li>-Listen to determine beat (may want to use same music as 1.5A)</li><li>- Plan a floor pathway to accomodate the task (beside, apart, beside) in one phrase of designated movements.</li><li>- Dance the pattern: repeat pattern 8 times trying to eliminate any errors in spacing, dance steps and rhythm.</li><li>- For other combinations in 4/4 meter, refer to 1.4 options.</li></ul>   | <p>Does the learner, working with a partner, successfully plan and execute a floor (space) pathway (using beside, away and beside) that accomodates the designated dance pattern in 4/4 meter?</p> |
| <b>1.5C</b> Can the learners, in groups of three or four, dance selected phrases in unison showing directional changes, downbeat, and underlying beat? appropriately?                                     | <ul style="list-style-type: none"><li>- Determine group composition and group formation.</li><li>- Group check on underlying/downbeat (that all hear the same beat).</li><li>- Pattern: two complete grapevine steps starting left (8 counts), followed by two schottische and 4 step hops, 4 jumps - (total of 8 measures).</li><li>- Repeat the pattern 3 more times (32 measures).</li><li>- Add at least 2 changes of direction within the pattern, your plan needs to accomodate everyone.</li><li>- See additional combinations for 1.4.</li></ul>  | <p>Do the learners, in group of three or four, dance in the selected space (the appropriate footwork pattern) showing correct usage of the downbeat and underlying beat of the music.</p>          |

## En Route Learnings

## Teach To The Objective

## Monitor Learner Progress

### 1.6 Can the learner execute, alone and with others, the basic steps of waltz, step draw, step swing, and step balance separately or in simple combinations with accurate relationship to the downbeat and underlying beat in 3/4 meter?

Does the learner execute, alone and with others, the basic steps of waltz, step draw, step swing, and step balance separately or in combinations with accurate use of the downbeat and underlying beat in 3/4 meter?

After listening to the 3/4 music and determining the downbeat and underlying beat, can the learner walk to the underlying beat while accenting the downbeat with another body part? (e.g. tap thigh, nod head).

- Format for practicing with 3/4 or "waltz" music is same as described in 1.4 and 1.5 all sections. (i.e. Listen, find appropriate beat/phrasing, execute designated step/step pattern)
- Note that every combination you create must be in terms of a 3 beat designated.
- Suggested combinations:
  - (1) Step (count 1) draw (count 2-3) step Left, draw Right to Left, shift weight; repeat in left sideways direction; step swing hop (LRL-123); stamp, stamp, stamp (RLR). = 4 measures of 3/4. Repeat entire pattern to opposite side, Right foot is free.
  - (2) 4 waltz steps forward (4 measures)  
4 waltz steps backward (4 measure) combined = 8 measures 3/4 with partner, 4 waltz away from partner.
  - (3) Execute the 2.1 combination, followed by the 1.0 combination (immediately above) and repeat = 16 measures of 3/4.

Does the learner walk the underlying beat while accenting the down beat with another body part correctly?

Can the learner combine the steps from 1.6 (suggested combination # 3) dancing with a partner repeating the pattern successfully at least four times?

See suggested combination #3.

Does the learner successfully repeat the designated pattern with a partner at least four times?

## En Route Learnings

## Teach To The Objective

## Monitor Learner Progress

Can the learner devise a mixer dance scheme using the pattern of steps from 1.6?

- Create a mixer dance by dancing pattern #1 with original partner, and joining a new partner on the last 4 measures (waltz) of the second pattern.
- Use the last four measures of waltz to dance toward a new partner.
- Cue dancers when the change should be occurring (e.g. "Ready, go to new partner".)
- Gradually remove the prompt cues.
- This format encourages random interchange of partners, but may appear chaotic unless ground rules are laid, such as "you must dance with someone new on each change of partner". (Some groups get very clever and arrange themselves so they stay in one area and keep switching people around. That's acceptable, since the point is to practice.)
- If the exchanges become closed - keeping people out of groups - then shift to a double circle formation (s) and designate that the outside person needs to drop back to a new partner 1-2-3 or 4 people. You must designate how many people they drop back.
- Occasionally have the inside circle drop back locating new partners.

Do the learners use two successive patterns from the suggested combinations? Does the learner waltz with original partner for 12 measures of 3/4, before joining a new partner on measure 13 - 16?

Can the learner combine the waltz balance forward (toward) and away from partner with a step draw two times in the same direction; repeated two times (8 measures), followed by a circling pattern with partner, joined by one hand, executing 8 waltz steps?

- Listen for tempo and beat.
- Start on downbeat of phrase.
- Practice the waltz balance and step draw first (quick walk through).
- Add music.
- Experiment with circling with one hand joined, both hands joined.
- If dizziness is a problem:
  - (a) Look at each other's hairline while turning.
  - (b) Reverse direction after 4 waltz steps (tends to "unwind" the dizziness!)

Does the learner use correct footwork and direction change executing the designated figure?

## En Route Learnings

## Teach To The Objective

## Monitor Learner Progress

### 2.1 Can the learner execute a grand right and left from a circle or square formation?

In a circle of an even number of people, can the learner execute the start and midpoint of a grand right and left by joining right hands with his/her designated partner?

Start with groups of 4 or 6 so errors can be detected quickly, without causing a lot of frustration for the dancers.

- Follow my directions and do not anticipate anything I might say.
- Face partner, join right hands, pass right shoulders; look into the eyes of the person you are approaching; drop right hand and reach out the left hand to meet new partner (Keep traveling in the same direction you started right shoulder to center/left shoulder to center).
- Join left hands and pass by the left shoulder; reach right hand to meet new partner (if a foursome, it should be original partner).

\* Reinforce that if you start grand right and left from a RIGHT Hands approach, that the shoulder that is nearest the center of the set/circle when you start the figure will ALWAYS be toward the center, no matter how many people you pass in a grand right and left.

Does the learner initiate a grand right and left with the right hand and continue around the group hand over hand (alternating hands) in the specified dance formation?

Do the learners meet at the start and midpoint of the grand right and left facing the way they started the figure, and by joining right hands?

### 2.1B Can the learner solve a mix up in the pattern quickly while executing a grand right and left figure in a circle or square formation?

Cue: If the hand over hand pattern gets confused, keep walking in your same pathway back to your "home" position but do not continue to use hand over hand action. Wait at "home" for the next call, or the new musical phrase indicating the next step.

Does the learner quickly solve a problem in executing a grand right and left in a circle or square formation?

## En Route Learnings

## Teach To The Objective

## Monitor Learner Progress

### 2.2 Can the learner execute the grand right and left figure in a circle or square information?

In a group of four dancers, can the learner use a total of eight counts to grand right and left only once around the circle and return to "home" (starting position)?

- Listen to the musical phrase and count 8 beats. That is the amount of time you need to fill to complete a grand right and left in this group.
- Dance the figure, and I will tell you when you should have reached "home". (2 counts with partner; 2 to opposite; 2 counts with partner; 2 to opposite; and ready for partner on next 2 counts)

Does the learner move at the designated musical intervals, arriving at "home" position at the end of the appropriate musical phrase?

Does the learner use the entire 8 count phrase to complete one complete grand right and left in a circle of four dances?

In a group of 8 dancers, can the learner use a total of 16 counts to grand right and left once around the circle and "home" to starting position?

- Listen to musical phrase and count 16 counts to yourself.
- Begin to dance the figure when I cue you, counting silently to yourself as you move around the circle and back to your home position. I will check your accuracy.

Does the learner use the entire 16 counts to complete one trip around the circle of 8 dancers executing the grand right and left figure?

### 2.3 Can the learner execute the grand right and left followed by a promenade while keeping appropriate beat throughout the combination of steps?

Does the learner move from the single circle pathway of grand right and left into a side by side position with partner for promenade while staying with the beat?

## En Route Learnings

## Teach To The Objective

## Monitor Learner Progress

- |  |   |  |
|--|---|--|
| <p>2.3A Can the learner complete the grand right and left figure (single circle) and adjust to a double circle (side by side) for the promenade with Left shoulder toward the center of the formation?</p> | <ul style="list-style-type: none"> <li>- Grand right and left</li> <li>- When you meet your partner at "home" join right hands for courtesy twirl (person traveling the CW pathway- usually the girl - turn 1/2 or 1 1/2 turns so both partners face the Line of Dance CCW).</li> <li>- Man's right hand around woman's waist, left hands joined in front of body.<br/>(If students cannot handle arm around waist, use these options: (1) no hands joined, just walk side by side; (2) join hands in a skater's position.</li> </ul> | <p>Does the learner work cooperatively to accomplish the transition turn followed by promenade?</p>                                |
| <p>2.3B Can the learner use 16 counts for a grand right and left immediately followed by 16 counts to promenade back "home" (group of 4 couples) keeping a steady speed in relation to the beat?</p>       | <ul style="list-style-type: none"> <li>- Listen to the music and each group (of four couples) agree upon a starting point in the music.</li> <li>- Execute the two figures in succession taking 32 counts.</li> <li>- Keep a steady beat throughout.</li> </ul>   | <p>Do the respective learners complete the two dance figures designated while keeping a steady rate of speed within 32 counts?</p> |
| <p>2.4 Can the learner combine a pattern of circle L or R, with a partner swing using smooth transitions in the figures and music?</p>   |   | <p>Does the learner change from a single circle into a partner position suitable for the swing step with smooth transitions?</p>   |

## En Route Learnings

## Teach To The Objective

## Monitor Learner Progress

Can the learner circle left in a group of four, for eight counts, and prepare for a partner swing correctly?

- Listen to the music and visualize the pattern: 8 counts circle Left followed by a partner swing.
- Practice the partner swing position that works best for you and your partner (shoulder-waist; Hungarian; hands crossed Right hip to Right hip).
- Walk through an 8 count circle left and 8 count partner swing no hesitation between the two steps.

Does the learner break from side by side position and move into an appropriate swing position immediately?

Can the learner work correctly with the accompaniment, in the same groups of 4, and circle left or right for 8 counts followed immediately by a partner swing for 8 counts, with smooth transition?

- Listen to the music, group selects phrase on which to start and which way to circle.
- Break to partner swing for 8 counts.
- Break back to circle formation.
- Break back to swing, alternating the direction of the circle each time.

Do the learners make smooth transitions rhythmically between the circle figure and the partner swing?

### 2.5 Can the learner execute a ladies chain correctly?

In groups of four (2 pairs), can the learner (lady) chain across to the opposite man and courtesy turn in 8 counts?

- Partners stand side by side.
- Face the pair across the way.
- Lady (on right) from each pair step toward each other, joining right hands.
- Pass right shoulders and extend left hand to meet new partner.
- New partners grasp left hands as lady walks forward, gent pulls lady's left hand across his waist and places his right hand around her waist from the back to walk her into a courtesy turn so she ends up to the right of this partner facing back "home".
- Group (of four) set tempo (speed) and keep a silent count to complete this much of a ladies chain in 8 counts.

Does the learner execute the ladies chain correctly?

Does the learner complete a ladies chain and courtesy turn in 8 counts?

## En Route Learnings

## Teach To The Objective

## Monitor Learner Progress

In groups of four and using a musical phrase of only 16 counts, can the learner complete a ladies chain across, courtesy turn, chain back "home" and courtesy turn?

- Group determines the starting point in the music to practice independently, keeping silent count.
- Execute the entire ladies chain figure in 16 counts.

Does the learner complete the figure 'ladies chain over, ladies chain back' in 16 counts?

### 2.6 Can the learner execute correctly the figure right and left through in a group of four dancers using appropriate musical phrasing?

Standing side by side with partners facing the opposite couple, can the learner execute correctly a right and left over with a courtesy turn?

- This figure is done all the way through with your present partner. i.e., you do not change partners; you do exchange places with the opposite couple.
- Standing side by side with partner, extend right hand out toward person directly opposite you.
- Pairs move toward one another dropping the right hands so you "pass through" opposite couple right shoulder to right shoulder.
- Give your left hand to your own partner (beside you).
- Together execute a courtesy turn so you are facing back toward "home" position (man on the left in each pair.)
- Return "home" with same right and left hand action, followed by a courtesy turn.

Does the learner complete the right and left through correctly in a phrase of 16 counts?

Does the learner correctly execute the spatial pattern of the right and left through (over) with a courtesy turn?

Assuming the correct starting position in a group of four for a right and left through, can the learner smoothly execute one complete figure in 16 counts?

- This creates a practice for the complete figure over and back, and designates the amount of music it should take. This will keep the dancers moving without pausing unnecessarily.

Does the learner correctly and smoothly complete the total right and left through figure over and back in 16 counts?

## En Route Learnings

## Teach To The Objective

## Monitor Learner Progress

2.7 Can the learner execute all of the basic dance patterns (2.0) in formations suitable for Small Circle, Big Circle, Square dance and other recreational dances.

This is the true test of acquisition of skill. Each of these figures should be immediately recognizable by name and "second nature" to the learner so that little cueing or prompting is given by the leader or instructor.

- The leader can mix and match calls at random as a challenge to the learners. (Caution: the calls must have a logical sequence, even if randomly called. Caller must be extremely alert during this in order to keep partners together when calls require that. (i.e. cannot call promenade if you are in the middle of a ladies chain!)

Does the learner execute the pattern correctly regardless of the formation required for a particular style of dance?

In Big Circle dance formation, can the learner execute promenade, circle L and R, and grand right and left figures in response to the leader's cue coordinated with music?

Does the dancer execute formations correctly upon leader's cue with music?

- grand right and left
- ladie's chain
- right and left through
- partner swing

In Small Circle formation, (2 couples), can the learner execute correctly grand right and left, circle L and R ladies chain, partner swing and right and left through patterns in response to the leader's cue coordinated with the music?

### En Route Learnings

In square formation (4 couples) can the learner execute correctly circle left and right, grand right and left, ladies chain, right and left through, partner swing, promenade in response to the leader's cue coordinated with the music?

In partner and other formations, not previously identified, can the learner correctly execute any of the patterns specified in en route learning (2.0) in the sequence and rhythmic boundaries of a given dance or dance caller?

### Teach To The Objective

### Monitor Learner Progress

Does the learner execute formations correctly upon leader's cue with music?

## En Route Learnings

## Teach To The Objective

## Monitor Learner Progress

- |   |   |   |
|---|---|---|
| 3.1 Can the learner execute each of the dance steps (3.0) with rhythmic accuracy?   | See materials on objective # 1.0, 1.1, etc for work with downbeat, underlying beat: 3/4 and 4/4 meter.<br>The following dance steps are to be learned: grapevine step, polka, skip, step hop, schottische, sliding step, step draw, step swing, waltz, waltz balance, three step turn and two step.   | Does the learner dance each step in correct form and rhythm in relation to accompaniment?                       |
| 3.2 Can the learner utilize with correct execution and rhythm the step swing, three step turn, waltz, step draw, two step and grapevine as they are called for in:<br>*Bingo Waltz,<br>Chicken Scratch,<br>Cotton Eyed Joe,<br>Elvira, New York,<br>Little Man in a Fix,<br>Seljancica Kolo,<br>Salty Dog Rag?<br>*Not all of these steps are in every dance. | <ul style="list-style-type: none"><li>- Listen to the music for the specific dance.</li><li>- Review steps with music.</li><li>- Practice with music.</li><li>- Get into appropriate formation.</li><li>- Talk through the first section as music is playing.</li><li>- Quickly "mark" the section with the teacher.</li><li>- Add music, dance with teacher verbal cues.</li><li>- Add new section (etc.)</li><li>- Practice with music for each section.</li><li>- Combine Part I &amp; II with music.</li><li>- Continue same pattern until entire dance is completed.</li><li>- Reduce verbal cues, so dancers identify music changes with dance step/formation on their own.</li><li>- Run through the complete dance at least four repetitions to smooth out difficult parts.</li></ul> | Does the learner dance each step required appropriately (correct execution and rhythm) in the designated dance? |
| 3.3 Can the learner use the step hop, schottische and polka correctly as they are called for in: Hallelujah, Hip Hip Polka, D'Hammerschmiedsgelin, Doudlebska Polka, Drivin' My Life Away,  | Teaching pattern same for each dance as in 3.2.   | Does the learner dance the step hop, schottische and polka correctly within a designated dance?                 |

## En Route Learnings

## Teach To The Objective

## Monitor Learner Progress

Patticake Polka,  
Sonderborg  
Dobbeltkvadrille,  
Fado Blanquita,  
Rumunjska Kolo, Kuma  
Echa, Korobushka,  
Gie Gordons?

- 4.1 Can the learner dance the modified basic Charleston step correctly as called for in the dances Good Old Days, and Bossa Nova?

Does the learner perform the modified Charleston step correctly as required in specific dances?

Can the learner alternate stepping on the left foot and and touching the right foot front, and stepping right to touch left foot back in appropriate Charleston rhythm and style for a minimum of four repetitions?

- Listen to the music for beat and style.
- Follow leader's demonstration (talk/demo simultaneously).
- Practice four times in succession no music.
- Practice with music, so you can do at least four repetitions without errors.

Does the learner perform the Charleston variation of step-touch front, step-touch back in correct style and rhythm for a minimum of four repetitions?

Can the learner apply the adaptation of the basic Charleston step correctly while correctly executing the complete dances: Good Old Days and Bossa Nova?

See 3.2 for suggested teaching sequence for a dance.

Does the learner dance the Charleston adaptation correctly within the completed dances: Good Old Days and Bossa Nova?

## En Route Learnings

## Teach To The Objective

## Monitor Learner Progress

4.2 Can the learner correctly dance the cha cha and at least two variations in the social dance form cha cha, or as called for within recreational dances?

Does the learner dance the basic Cha Cha and minimum of two variations correctly in specified dance forms?

Can the learner dance the basic cha cha step correctly with the appropriate music?

- Listen to music to identify the 1-2-cha-cha-cha characteristic.
- Follow the leader in the basic step demonstration (Rock forward left, Rock backward right, cha cha cha [LRL] in place; Reverse direction back, front cha cha cha.)
- Practice briefly, without music.
- With music, practice basic step until it can be repeated without error in rhythm or step pattern.

Does the learner dance the basic cha cha with correct rhythm using appropriate accompaniment?

Can the learner dance at least two variations of the cha cha: turning on slow or fast counts; diagonal basic; chase step in correct rhythm and style?

Sequence for learning any of the variations:  
...Watch demonstration  
...Mark step with leader  
...Practice on own  
...Practice with music  
Variation # 1: Turn on slow counts:  
    Step to Left (toe out) turn 1/2;  
    Step Right (cross over left) turn 1/2;  
    should be facing front for cha cha cha in place.  
Variation # 2: Turn on fast counts:  
    Rock left forward - right back;  
    turn with 3 step turn to left (LRL)  
    or may be done in place.

Does the learner dance two variations of the basic cha cha in correct rhythm and style?

## Variation # 3: Chase step:

Start with partners facing.

This starts with the male dancer  
initiating the chase by:

- A. Turn 1/2 on first rock forward and complete basic step facing away from partner. (Woman has done basic cha cha with a backward rock first, so the man's back is now to her as both finish the first cha cha step.)
- B. Man repeats 1/2 turn basic cha cha (turning back to original facing); Woman takes a forward rock with pivot turn 1/2 to turn her back on her partner, finishing the cha cha in that direction.

This figure is the "chase". Dancers are never face to face again until one of the partners does not pivot away from partner. Then the "chase" is over.

## En Route Learnings

## Teach To The Objective

## Monitor Learner Progress

Can the learner create and dance combinations using the basic cha cha and at least two variations in a repetitive pattern that lasts 16 measures?

- Create a 16 measure pattern that can be repeated by combining the basic cha cha step and at least two variations.
- Practice, alone and with a partner, until the steps follow one another smoothly.

Does the learner dance the repetitive cha cha pattern and variations in appropriate style and rhythm?

4.3 Can the learner utilize the cha cha and variations in specific recreational dances such as San Antonio Stroll?

Teach the dance San Antonio Stroll  
(use 3.2 for sequence of teaching)

Does the learner correctly dance the cha cha and variations in the style called for in San Antonio Stroll?

4.4 Can the learner execute the single Lindy and one other Lindy step alone or with a partner with correct style and rhythm?  
\*The instructor may wish to use The Shag instead of Lindy.

Does the learner execute specified Lindy steps with correct rhythm and style?

## In Route Learnings

Can the learner dance the basic Lindy step correctly to appropriate accompaniment? (or The Shag)

Can the learner combine the single Lindy and dance variation of the Lindy selected by the teacher (e.g. Triple Lindy) alone or with a partner.

## Teach To The Objective

- Listen to the music and count with me 1-2/3-4/5-6/, etc. Rhythm cue = SSqq.
- No music, follow the leader's demonstration simultaneously to dance the basic Lindy step. Basic Lindy: 2/4 rhythm (3 measure to do one step)

Counts:	1	2/	3	4/	5	6	//
Man-	S		S		q	q	
	L. fwd	hold/R.		hold/L		R	
		back		back		front	
Woman-	R. fwd	hold/L.		hold/R		L	
		forward				front back	

- Practice basic step alone without music several times.
- Practice basic step to the accompaniment.
- Watch the demonstration of the variation step.
- "Walk through" new step.
- Practice new step with music.
- Interchange the basic step and variation with music.

## Monitor Learner Progress

Does the learner dance the basic Lindy step correctly to the accompaniment?

Does the learner dance the Lindy and the Lindy variation in good rhythm and style with or without a partner?

## En Route Learnings

## Teach To The Objective

## Monitor Learner Progress

- 5.1 Can the learner share the allotted dance space with one or more dancers without collisions? e.g. large circles, small circles, squares, longway dances.

Does the learner control his/her body in personal space within a group space so there are no collisions?

Can the learner adapt and adjust the size of steps, while moving, to accomodate each person within the given space?

- The space you share with others in your group is ample for all to dance without fear of being stepped on.
- While you learn the dances, make your steps smaller than normal by keeping your feet directly under your body.
- Practice with my cue: e.g. (1) four walks forward; 4 walks backward, grapevine 4 times left and 4 times right; 2 polka step forward, etc..

Does the learner vary the size of steps thus making space available for those near her/him to use their feet comfortably?

Can the learner use arm gestures and body movements specific to each dance without interfering with other dancers' freedom of space?

(The leader must anticipate those formations and movements most likely to cause space problems. e.g. "Note that in this dance the arms reach well out in front toward the center of the circle. With all eight dancers reaching inward you will find you will need to take care not to bump arms with others".)

Does the learner control his/her arm and body movement, assuring adequate freedom of movement for other nearby dancers?

- 5.2 Can the learner control momentum and space constraints to dance smoothly and successfully with a partner.

- (1) Leader must anticipate situations that could cause dancers to lose control and alert the dancers. Examples are spins, swings, polka and waltz with many repetitions in a phrase.
- (2) Beginning dancers have less control turning than more experienced. Reduce the number of turns, etc. for the beginner as an aid in helping them learn control.

Sample cues:

- When you turn with your partner, keep your feet under you, your trunk erect.
- The person who is leading is responsible for managing to keep in an open space.
- If spinning in place, look at partner's forehead or hairline to prevent dizziness.
- When moving from a closed ~~close~~ position to an open dance position, look at the available space first adjusting your spatial freedom as needed.

Does the learner cooperate with a partner to keep momentum under control successfully and to dance smoothly within the space confines of each dance?

## n Route Learnings

## Teach To The Objective

## Monitor Learner Progress

- .3 Can the learner dance cooperatively in large groups in dances where body contact (hands held, arms around waist, hand on shoulder, etc.) is required for the style of the dance so there is adequate space and comfort for all to move?

Does the learner cooperate in sharing space in large group dances when body contact must be maintained through all or part of the dance?

Can the learner adjust his/her footwork so his body remains under control while in close body contact with a group of dancers?

Teach cues:

Observe the difference in the amount of space around you in a circle if you join hands and stretch apart, or if you have arms around waist of person next to you. (could apply to line formation)

Does the learner keep his/her feet under his body at all times, while dancing group dances requiring sustained body contact?

Can the learner respond sensitively and release the connection (hands, waists) between two people when dancers lose control (too fast, feet not under body, hands pulled too tightly)?

- Each situation is a reduction of normal space and you must keep your steps smaller than usual and closer under your body so each of you can enjoy the dance.
- If your hands are around the waist, place them there loosely so that the connection works more like an accordion than an iron, fixed fence.

Does the learner use good judgement in letting go of body contact when the dancers are losing control or spoiling the dance for others?

Teacher must "coach" this concept as a safety idea, particularly in dances where a great deal of momentum is gained rapidly.

- 5.4 Can the learner dance cooperatively and encourage others to do the same so the group may successfully complete the selected dance?

The teacher must encourage this subtle and positive behavior by providing a challenge to groups to complete dances successfully, maintain body contact throughout (as required by the dance), and stay within the spatial limitations.

Do the learners dance cooperatively and encourage others to follow suit for the enjoyment of the success of the group?

## En Route Learnings

## Teach To The Objective

## Monitor Learner Progress

6.1 Can the learner lead "Sit Down Square Dance" with appropriate accompaniment using at least four (4) of the following: sway to the left/right; swing partner; swing corner; into the center with a hoot and a holler; honor your partner; circle left/right; pat your neighbor on shoulder/back?

- Listen to the music phrasing.
- Call each new direction every four or eight measures.
- Watch your "dancers" for signs of boredom -- change pattern immediately if evident.
- Have an ending call, even if music hasn't ended.

(It is assumed that the learners are already familiar with these calls either by review or as new learning during this unit.)

Does the learner select different calls and sequence them appropriately with the music?

6.2 Can the learner call Big Circle figures for groups of 16 or more dancers blending call and music appropriately with the dancer's progress?

- Call repertoire for Big Circle Figures:
- \* Queen's Highway, \* King's Highway, \* Grand right and left; \* Circle right and left, Promenade, basket, London bridge, Georgia Rang Tang, Fall back and swing, \* Cinnamon Twist.
  - \* All asterisked items should be review.

Does the learner figure calls, dancer's movements, and musical phrasing appropriately for Big Circle figures?

Can the learner dance all of the figures designated by the caller?

- Review (from K-6 experiences) by walk through/dancing of figures appropriate for Big Circle.
- Teacher calls all figures in random, but logical, sequence.
- Clarify figures that are not clear and/or obviously new to class members.

Does the learner follow the caller's instructions successfully?

Can the learner call at least five Big Circle dance figures using musical phrasing appropriately?

- Remind caller to identify a lead couple; to watch the progress of the group doing the figure; to call the next figure just as the previous one is ending.
- Provide each caller with a "bail out" call, in case the dancers get thoroughly confused (e.g. "Break and all join hands and circle to the left; promenade).
- The bail out call has to be one that gets all dancers moving in unison, in the same direction.

Does the learner call five Big Circle dance figures with appropriate musical phrasing?

## 1 Route Learnings

## Teach To The Objective

## Monitor Learner Progress

.3 Can the learner dance at least four different Small Circle figures with appropriate use of the music?

Call repertoire for Small Circle Figures:  
 \* Right and left star, \* Do-si-do, \* Dive for the oyster,  
 \* Elbow swing, Ladies chain, Right and left through,  
 Birdie in the cage, Chase that rabbit, Swing at the wall,  
 Four hands across eight hands over, Lady round the lady,  
 Roll the barrel (wring the dishrag).  
 \* Should be review from earlier dance experiences K - 6.

Does the learner dance at least four different Small Circle figures accurately on the caller's cue, and with correct musical phrasing?

Can the learner keep the active/inactive couple designation accurate throughout the correct execution of Small Circle figures?

Active couples are facing Line of Dance (LOD/ccw) and always "Move on to the next"; Inactive couples stay in while a new couple joins them for a new figure.  
 - Teacher must check that this is clear in order to keep dancers moving easily from one call to the next.

Does the learner hold the designation (Inactive/active) position correctly while dancing a small circle figure.

Can the learner call a minimum of two different Small Circle figures with appropriate use of the music in relation to the dancers' progress?

- Listen to the music and plan your call silently as you go through the actions in your mind.  
 - Remember, from your own experience dancing each call, where the difficult parts occur. Prepare to accommodate the dancers' difficulty with" (1) a verbal cue to help them through e.g. "Right hand across"; (2) another phrase in the music to help them complete the figure.  
 - Plan an opening call, figure # 1, "on to the next", figure # 2, and a closing call.  
 - Have a "bail out" call if there is confusion e.g. circle right or left; swing your partner.

Does the learner call a minimum of two different Small Circle figures accurately in relation to the dancers' progress and music phrasing?

## En Route Learnings

## Teach To The Objective

## Monitor Learner Progress

6.4 Can the learner call Big Circle dances, including at least one Small Circle figure, for a group of at least sixteen dancers successfully (music and figures)?

Teacher Information:

- Provide students with a list of Big and Small Circle figures that the class can be expected to be able to follow (You have reviewed).

Does the learner successfully combine, sequence, and call Big Circle and Small Circle figures accurately in relation to the dancer's progress for a group of sixteen dancers?

Can the learner sequence Big/Small Circle calls correctly on a cue card?

- Provide students with pencils and 3 x 5 cards on which to write the calls in their preferred order.
- Instructions to student callers:  
As you hear the music, use your cue card to silently call each of the figures in order, waiting the appropriate amount of music for each call.

Does the learner have a cue card correctly sequenced for Big and Small Circle figures?

Can the learner call the figures on the teacher made cue sample as the music is playing (spoken aloud)?

- Teacher can provide a sample for everyone to use simultaneously (overhead, blackboard, handout).
- Sample should have figure and amount of measures to wait between calls.

Does the learner call the teacher made sample correctly?

Can the learner call from his/her own cue card correctly for a group of sixteen dancers?

- Before calling, each learner should add to the cue card the amount of measures each figures should take, recognizing that the number will be an approximation and that the caller must watch the dancers constantly.

Does the learner call the combined sequence of Big and Small Circle figures successfully for a group of sixteen dancers?

Instructions to student callers:

- Before you start to call, designate a lead couple.
- Remember for Cinnamon Twist to identify a single leader and that the leader needs to be encouraged to turn the circle "right side out" after unwinding the twist.

## En Route Learnings

## Teach To The Objective

## Monitor Learner Progress

6.5 Can the learner create and call a Visiting Couple Square Dance that utilizes at least three figures correctly?

Square Dance sample repertoire:  
Circle left and right, honors, partner swing, allemande left, grand right and left, promenade, right and left star, right and left through, ladies chain, birdie in a cage, forward 6 or 8 fall back 6 or 8.

Does the learner create and call a Visiting Couple Square Dance that correctly utilizes at least three figures?

NOTE: This could be done by a group, creating their own square dance and calling as they perform. These dancers could then call for other squares to follow. This exercise is best done following the work with Big Circle dances because figures are familiar. You must have music without calls for this to be successful.  
It is less threatening if learners call in teams of two. They will need cue cards to do a really good job of calling.